

American Art News

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SPECIAL ANNOUNCEMENT. SUMMER ISSUES

With this issue the American Art News will, as usual, during the summer, appear MONTHLY until Saturday, October 12, when the weekly issues will be resumed.

The regular summer MONTHLY issues will be published on Saturdays, June 15, July 13, August 17 and September 14.

EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.
IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Julius Böhler, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Holland Gallery, 500 Fifth Ave.—Modern paintings.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.
Murray Hill Art Galleries, 176 Madison Ave.—Old Masters of all the schools.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 16 W. 30 St.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.
Boston.
Vose Galleries—Early English and modern paintings (Foreign and American).
Chicago.
Moulton & Ricketts—American and foreign paintings. Original etchings.

Henry Reinhardt—Old and modern paintings.

Albert Roullier—Rare original etchings.

Germany.

Julius Böhler, Munich—Works of art. High-class old paintings.

Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

ANOTHER BOTTICELLI HERE.

Word has been received by the *American Art News* from Europe of the purchase by Capt. and Mrs. Philip Lydig of a large and important composition with life-size figures, by Botticelli, one of the original sketches for his "Birth of Venus." The picture is warmly endorsed by Dr. Bode.

PENFIELD BUYS A NATTIER.

Mr. Frederick Courtland Penfield has added to his collection, Nattier's portrait of the Marquise de Chanzy, which was purchased through Gimpel & Wildenstein in Paris.

A GREAT REMBRANDT.

To his large collection of old and modern pictures, so well known to art lovers, Mr. T. B. Walker of Minneapolis has recently added one of the most important and notable works by Rembrandt ever imported. The picture, illustrated on this page, measures 44½ by 53¼ inches, has no less than six half-length figures, and is in a good state of preservation.

Its title—and the picture tells its own story—is "The Adulteress Before Christ" and the history of the canvas is an unusual one. For many years it hung in the famous collection of the Duke of Marlborough at Blenheim Castle, from whence it passed, in turn, to the collections of Sir Charles Robinson in Eng-



THE ADULTERESS BEFORE CHRIST,

By Rembrandt.

From the collection of the Duke of Marlborough, Blenheim Palace, now owned by T. B. Walker, Esq., of Minneapolis.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Paris.

Charles Brunner—High-class pictures by the Old Masters.

Canessa Galleries—Antique art works.

Durand-Ruel Galleries—Ancient and Modern paintings.

Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Hamburger Frères—Works of art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Kleinberger Galleries—Old Masters.

Kouchakji Frères—Rakka, Persian and Babylonian pottery.

Henry Reinhardt—Old and modern paintings.

A. Sambon—Antique, Middle Age and Renaissance Art.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

land, Mr. Charles Sedelmeyer of Paris, and Consul Weber of Hamburg, Germany. The last collector purchased the work from Mr. Sedelmeyer a number of years ago for \$50,000, at a time when paintings by Rembrandt sold at what seems to-day absurdly low prices.

Such authorities as Dr. Bode, Dr. Hofstede de Groot of the Hague, and Dr. Valentiner of the Metropolitan Museum, warmly endorse the picture. It is illustrated in Bode's famous work on "Rembrandt and His Works," who there describes it in full, and gives the date of its painting as about 1650. An engraving on wood of the picture was executed by Baude, and a lost drawing of Rembrandt for this composition, etched by

(Continued on page 4)

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Century Club, 7 West 43 St.—Paintings by artist members.

Folsom Galleries, 396 Fifth Ave.—Paintings by Americans.

Knoedler Galleries, 556 Fifth Ave.—Special summer exhibition of Americans and old and modern foreign masters.

Macbeth Gallery, 450 Fifth Ave.—Selected pictures by Americans.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 550 Fifth Ave.—Oils, watercolors and pastels by American artists.

Moulton & Ricketts Galleries, 12 West 45 St.—Etchings by Howarth, Brangwyn, Fitton, Lumsden, and other moderns.

National Arts Club, 119 East 19 St.—Summer exhibition by artist members.

N. Y. School of Applied Design for Women, 160 Lexington Ave.—Special Summer exhibition of paintings by Inness and Wyant and others.

Public Library, Fifth Ave.—Two special exhibitions in the Print Rooms.

AUCTION SALES.

PARIS—Hotel Drouot—Egyptian, Grecian and Roman antiquities from the collections of the late Jean P. Lambros and Giovanni Dattari, June 17-19.

PHILADELPHIA—Philadelphia Art Galleries—Paintings by the masters of the modern and ancient schools from the estates of J. S. Johnstone and Mrs. S. J. Watkins, June 19-20.

Summer Shows at Knoedler's.

The Knoedler Galleries, No. 556 Fifth Ave., offer these summer months, an unusually varied and attractive display of modern American and foreign pictures, as well as a choice selection of works by the early masters of the great Italian, English, Flemish and German schools.

The large downstairs gallery contains 32 well-chosen and representative examples by 27 modern American painters, namely:

R. A. Blakelock, W. McEwen, P. L. Rousseau, G. E. Brown, R. W. Van Boskerck, F. K. M. Rehn, John La Farge, H. W. Ranger, W. T. Richards, Geo. Inness, W. Homer, F. A. Bridgman, J. Rix, Paul Dougherty, Childe Hassam, S. Kendall, A. Harrison, A. Knight, D. Volk, F. S. Church, S. S. Dustin, J. F. Murphy, F. Remington, J. A. Weir, I. A. Josephi, W. A. Coffin, G. de F. Brush and A. L. Groll.

Of these the most striking works are Blakelock's "California Woods," a superior and unusual canvas; Geo. Elmer Brown's landscape "In Finistere," suggestive of De Bock in its broad, virile handling, and of Weissenbruch in its luminosity, Winslow Homer's strong figure piece, "Spring;" Julian Rix's rich landscape; Paul Dougherty's fine sea piece, "Late Afternoon;" Silas B. Dustin's clear-aired, fresh-colored "Summer Day;" J. Francis Murphy's "Hills and Fields;" Remington's dramatic "Navajo Raid;" I. A. Josephi's lovely, soft-toned and colored landscape and figures, "The Bathers;" W. A. Coffin's strong, delicately colored "October Sunshine," and A. L. Groll's prize-winning landscape, "Lake Louise—Canadian Rockies."

In the smaller downstairs outer gallery hang a number of carefully chosen, modern Dutch watercolors, and a fine fishing subject by Winslow Homer, and in the inner gallery, some superior examples of such modern foreign painters as Ziem, Harpignies, Schreyer, Weiss and Bail, and two well-painted, quaint girls' heads by J. Campbell Phillips, charming in expression and rich in color.

Exhibitions at Library.

A collection of prints, illustrating the development of Manhattan Island, mostly loaned by New York collectors, will be on exhibition in the Print Room in the Public Library until Oct. 1.

In the Stuart Gallery at the Library a number of reproductions, mostly in photography, of paintings and decorations by the late F. D. Millet, are now on view.

Summer Show at Arts Club.

A special summer exhibition by members of the National Arts Club opened in the club galleries, 119 East 19 St., June 12, to continue until September. The exhibits in-

clude typical examples of Birge Harrison, Homer Boss, Robert Nesbit, Guy C. Wiggins, Cullen Yates, William R. Derrick, George Bellows, Putnam Brinley, Bolton Brown, Frank A. Bicknell, Henry Hubbell, Glenn Newell, Ernest Ipsen, A. T. Van Laer and Charles W. Hawthorne.

Oils at Century Club.

An unusually interesting exhibition of oils by members of the Century Club is on in the club gallery, 7 West 43d St., to continue through the Summer. Exceptionally good examples are shown by the following artists: William T. Smedley, Carlton T. Chapman, William Lippincott, Edwin B. Childs, George W. Maynard, Jules Turcas, George H. Smillie, Charles Miller, Francis Jones, J. Alden Weir, Robert Arthur, J. C. Nicoll, Taber Sears and Carroll Beckwith.

Americans at Folsom's.

The Folsom Galleries, 396 Fifth Ave., will show a group of oils by American artists, during the summer. Works by A. L. Groll, Roswell M. Shurtleff, Henry Golden Dearth, Carlton Chapman, Jonas Lie, De Witt Parshall, Harry Van Der Weyden, Bryson Burroughs, Leon Dabo, Louis P. Dessar and John C. Johansen will be on view.

N. Y. Views at City Club.

An interesting group of paintings, portraying New York life, is on at the City Club. The exhibitors are Jerome Myers, William G. Glackens and George Bellows. The last shows the crude and vigorous sports of the prize ring, Jerome Myers an attractive group of his typical East Side subjects, while W. G. Glackens is represented by several sea-side subjects.

BERLIN.

The chief exhibitions of the season are, as usual, the large Berlin Art Exhibition and that of the "Secession." The former is the more conservative body, while the "Secession" is open to all schools, and yet the dividing line is hard to define, as there are impressionist pictures at the former and highly finished pictures at the latter display.

Two works in each show may be selected to exemplify their respective intent and character. At the Berlin Art Exhibition, Franz Eichhorst, a Berlin artist of the younger generation, is showing paintings, characterized by charm and subtlety. One of these, an interior in delicate gradations of brown, represents peasants seated at prayer, one reading, presumably out of the bible. Their various attitudes reveal deep, simple devotion. The effect is enhanced by the shadowy depths of the room. Color notes are furnished by a vivid vermilion chair back, and a deep blue stained glass window and wainscoting—a work which compels admiration for its sincerity.

Robert Sterl's "Workers" at the "Secession" is in complete contrast. Direct and frank, while seemingly scarcely more than a sketch, it is so powerful and graphic a presentation of the subject, so synthetically treated, as to merit its selection. It represents three men moving a heavy object with crowbars. A slight motif perhaps, but given significance by the justness of observation in the subtle variation which individuality gives to the poise of a head or even the placing of a foot. Its tonal values accentuate the subject. No prettiness of color to weaken or disturb, yet how delightful the contrast between the brilliant cream white shirts and the brickly flesh tones! A work of great virility.

A Large Display.

The Berlin Art Exhibition deserves the prefix "large," as it comprises 2,469 numbers—oils, water-colors, pastels, sculptures, architecture illustrations, posters and etchings, placed in 56 galleries, many of them large. One of the latter is devoted to works by the American, G. iraMelchers, containing thirty varied and interesting pictures, portraits, landscapes, nudes and genres, of color, light and atmosphere, they all full of color, light and atmosphere, they represent all periods of his art. The large outdoor picture entitled "Holland" is perhaps the most important—a fine, solid piece of painting.

A Foreign Room.

A room is devoted to the foreigners and is not as interesting as might have been expected, although containing some sterling works.

To mention a few names among the large number of admirable German artists, Max Uth has sparkling landscapes, Vogel strong portraits and Bartels, Pellar and Walzer are well represented, but it would be wearisome to give further details.

Frank Brangwyn shows a roomful of powerful, imaginative etchings in a far too sombre gallery.

At the Secession.

At the Secession, Louis Corinth's large canvas, representing Carl Hagenbeck in the Hamburg Zoological Park, occupies the place of honor, a rather striking work, despite its sombre tones and low color key.

Max Liebermann's portrait of a man is full of vigor and character. Josef Israels is represented by a characteristic Dutch scene, a late work.

Henri Rousseau, to whose memory the Black Mirror of Chicago recently paid such a glowing tribute, is honored by having ten works hung. Their sincerity is not to be denied, but they lack the poetry of an enveloping atmosphere. The "Cubists" are represented by uncompromising works. Herbin and Picasso of Paris are the exponents of this ultra-modern style. The "Futurists" are probably present, but hard to distinguish.

All Schools Represented.

It would seem as if all the schools are represented, although few of the "Pointillists" exhibit. The usual quota of scenes of horror, dissections, decomposing bodies, etc., are not absent, but the general effect is quieter than might have been anticipated.

Both exhibitions are interesting and well worth repeated visits.

VICTOR D. HECHT.

MUSEUMS OF PEACEFUL ARTS.

At a recent meeting of the American Association of Museums in the American Museum of Natural History, the announcement was made of a plan to commemorate the centennial of peace among English speaking peoples by the foundation of a group of institutions in New York City to be known as the Museums of Peaceful Arts. The site suggested is the river front of the Hudson between Ninety-sixth and 103d streets. The estimated cost for the completion of the group is put at \$20,000,000.

Senator McCumber of North Dakota has made objection to the resolution granting authority to erect a memorial to Major Butt and F. D. Millet on public ground, saying that to select two of the "Titanic" victims from the entire number for special distinction would be invidious.

The Columbus Memorial monument, designed by Lorado Taft, which stands in the plaza in front of the Union Station, was unveiled June 8 by the Italian Ambassador, with appropriate ceremonies.

The Customs Court has sustained the right of an importer to appeal from a decision by the Secretary of the Treasury as to whether an art work has been in existence the requisite twenty years to entitle it to free entry. The question can be taken to the Board of General Appraisers and ultimately to the Customs Court.

The law provides that the age of an importation must be proved to the "satisfaction of the Secretary of the Treasury." The court has declined to place a literal construction upon the statute, and granted the right of appeal.

The Customs Court drew a sharp line recently between the ornament and the

sculptor. The Court held that an elaborately carved marble mantel, decorated with artistic pillars and figures, was not sculpture, but a specimen of architectural art dutiable at 50 per cent. ad valorem.

"The ornamentalist in stone," the Court declared, "imitates that which he actually sees, and his work goes no further than to please the eye. The sculptor reproduces that which is pictured by his imagination and his reproduction appeals, not only to the eye, but to the emotions as well."

PITTSBURGH.

The Carnegie Institute has bought for its permanent collection "Ploughing for Buckwheat," by J. A. Weir; "Afternoon Lights on the Hills," by J. F. Murphy; "Leafy June," by H. S. Tuke, and "Portrait of the Duchess of Rutland," by J. E. Blanche.

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MANY readers of the AMERICAN ART NEWS will from time to time come into possession of Pictures or Objects of Art which may be of considerable value.

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EXPERT DEPARTMENT

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WHERE ARTISTS SUMMER.

June, as usual, finds American artists scattered to the "four winds of heaven." The marine painters may be found almost anywhere along the Eastern, Western and Southern coasts from Maine to California, in the United States, and a number are at European resorts. The landscape and figure painters are as widely dispersed. The hills of New Hampshire; Woodstock, N. Y.; Lyme, Conn.; various secluded spots in the Adirondacks; Litchfield, Conn.; Onteora, N. Y.; Suam Lake, Vt.; Lenox and Cragmoor, are all favorite resorts, also Gloucester, Mass.; Ogunquit, Me.; Windsor and Cornish, N. H.; while Bellport, Brookhaven, Shinnecock, The Moriches, East Hampton, Peconic and other Long Island resorts enjoy their usual artistic popularity. The Jersey retreats are not neglected. Barnegat, Long Branch and Beach Haven will be well patronized.

Peconic, L. I., the summer home of Irving R. Wiles, Edward A. Bell and the Prellwitzes, promises to be unusually interesting this Summer, as a number of new visitors will be added to the art colony.

The "Lyme-Lights."

All of the devoted "Lyme-Lights," Jules Turcas, Louis Dessar, Charles Bittinger, Everett L. Warner, etc., will be found at their favorite stamping ground, save Carleton Wiggins, who will spend the Summer at Moore's Mills, N. Y., and Lewis Cohen, who is in Spain at present, but who will return to Lyme in the late Summer. Henry W. Ranger, who was the founder of the Lyme colony in 1899, deserted it when the resort became too popular, for Noank, Conn., a more remote spot, where he built a studio and where, thus far, he has remained unmolested by his fellow painters.

Lillian Genth is painting out of doors near her Summer home at Lime Rock, N. Y. F. Ballard Williams is remaining in town unusually late, preparing for early Autumn exhibitions. He will divide his Summer, after July 1 between Gloucester, Mass., Arlington, N. J., and Litchfield, Conn. At the latter place A. T. Van Laer will also be found. And nearby at West Morris, W. Merritt Post has recently completed a charming Summer studio.

Painters Far Afield.

Bolton and Francis Jones are painting at their South Egremont, Mass., studio, and the Beal brothers are on their houseboat, cruising about in search of paintable subjects on the Hudson and the Sound. S. Montgomery Roosevelt is occupying his beautiful old home at Skaneateles, N. Y., but will go to Paris later on. William A. Coffin is working industriously at his studio at Jennerstown, Pa.,



MRS. JAMES B. CLEWS,
By Louis Mark.

and Carlton T. Chapman has found new inspiration in California, where he will paint all Summer. The Vonnos, Coopers, and Frys are in Europe, also Victor Hecht, who is at present in Italy. Charles Warren Eaton is finding charming motifs at his beloved Bellagio, on Lake Como.

Guy C. Wiggins is detained in town completing three large canvases for the Edison Company. After July 1 he will be at New Bedford, Mass. Edgar Walter, the sculptor, left last week for San Francisco and Richard Maynard is painting portraits at his home in Utica, N. Y. A. Muller-Ury will remain in America this Summer for the first time in ten years, to paint portraits in Newport. He recently completed a portrait of Cardinal Farley. Cullen Yates, whose recent bereavement—the death of his mother—gives him the sympathy of his many friends, is at his studio at Shawnee, Pa. Paul Dougherty has joined William J. Potter at St. Ives, Cornwall, England, where he is painting some of his virile marines. Alethea H. Platt and Mrs. C. B. Coman are at Woodstock, N. Y. Eliot Clark is still at his Van Dyck studio, but is planning to depart soon.

Sophie Brannan is doing outdoor work at Pawling, N. Y. E. L. Henry and Carroll Brown are loyal to Crag-

rick is working at Squam Lake, Vt. William Plympton and Theodore K. Pembroke will continue to paint nature studies in the vicinity of New York, and Albert P. Lucas may go to Paris for a time.

Paul Cornoyer and Charles P. Gruppe are finding paintable subjects in Quebec. J. C. Nicoll is at Ogunquit, Me. Frederick Mulhaupt is in Spain, and will paint also at St. Ives. Robert W. Van Boskerck will sail for Europe shortly. Charles F. Naegle is completing an important decoration at Watertown, N. Y. J. G. Brown is spending the Summer at New Canaan, Conn. E. Irving Couse is painting Indians at Taos, New Mexico, and George De Forest Brush is at Tarrytown, N. Y.

City Studios Deserted.

The New York studios seem more deserted than ever this year, an evidence of a successful season. For the first time in several years, since the 1907 panic in fact, that a goodly number of artists do not announce that they "prefer New York's picturesqueness, sea breezes and gaiety, to the country" or are not detained here by "work." No excuses are necessary when pictures sell.

L. MERRICK.



MISS HARRIETT ANDERSON OF CINCINNATI,
Niece of President Taft,
by Louis Mark.

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moor, and there also Edward Gay is painting again this year.

By Field and River.

F. K. M. Rehn is at Magnolia, Mass.; Cecilia Beaux is at Gloucester, Mass., and Carroll Beckwith and John W. Alexander are at Onteora. J. Alden Weir is painting at his studio at Branchville, Conn., with occasional fishing trips for relaxation.

Arthur T. Hill has departed for "Briarwoods," East Hampton, L. I., and Hamilton King is at Hot Springs, Va. Daniel C. French has been working at his Stockbridge, Mass., studio for some time past. Roswell M. Shurtleff, who was detained in New York to close some picture sales, is now at his studio at Keene Valley in the Adirondacks. Clara Mac Chesney arrived last week in France. She will also visit England and expects to return in August to spend the remainder of the Summer in the Catskills. Gustav Wiegand, who has had a record season, will be at Blue Mt. Lake, Adirondacks.

Martha Walters, whose "Baby Wilson" was recently purchased by the Penn. Academy Fellowship, is teaching a class at East Gloucester, Mass.

Granville Smith is occupying his Bellport, L. I., studio. William R. Der-

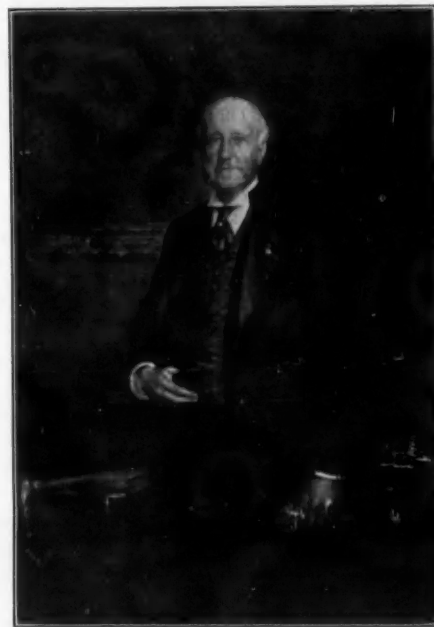
The Metropolitan Museum recently accepted Guy C. Wiggins's "Metropolitan Tower, Winter" as a gift from Mr. George A. Hearn.

J. Campbell Phillips, accompanied by Mrs. Phillips, sails for Europe today. Mrs. Phillips will sing in Stockholm, her native city, at a great concert in September.

Silas S. Dustin has bought a place in Westport, Conn., and is building a studio there. Mr. Dustin expects to spend most of the year in his new home.

Charles F. Naegle is painting an important decoration for the chapter room of the D. A. R. in the Public Library at Watertown, N. Y., and expects to spend a considerable part of the Summer in that city. At the recent exhibition held there under his direction, a small canvas by Roswell M. Shurtleff sold for \$700.

Augustus Lukeman has just received a commission for a monument for Raleigh, N. C., to be erected there by the Women of the Confederacy. The design will be novel and modern, and in contrast to the pseudo-classic monument, also executed for the Women of the Confederacy by F. W. Ruckstuhl in South Carolina.



HENRY CLEWS, ESQ.,
By Louis Mark.

PORTRAITS BY LOUIS MARK.

Louis Mark, the Hungarian painter, who came to this country two years ago, and who has executed several portrait commissions in his studio in West 57 Street the past season, has recently completed the full-length seated portrait, illustrated in this issue, of Miss Harriet Anderson of Cincinnati, a niece of President Taft, and who is to be married to Mr. Hugo de Fritsch of New York, June 29, next.

The illustration gives a good idea of the artist's decorative feeling, refinement of treatment, picturesque composition and originality. The work is an exceedingly effective one, and the artist has happily brought out Miss Anderson's brunette beauty, grace of figure and sweetness of expression. The portraits of Mrs. James B. Clews (formerly Mrs. Oscar Livingston), and of Mr. Henry Clews, the well-known Wall Street authority, also illustrated in this issue, are strong works and faithful likenesses and give an idea of the painter's versatility.

He has also painted the past winter effective portraits, among others, of Mrs. Oakley Rhinelander, Mrs. Charles B. Alexander, Mrs. Herbert Parsons, Mrs. James B. Kidder and Mrs. Robert Livingston Jr.

The painter was born near Budapest and studied at Julien's in Paris. He has exhibited in Berlin, Paris and elsewhere in Europe, and two winters ago held an exhibition by invitation at the National Arts Club, New York.

METROPOLITAN MUSEUM.

Among the latest acquisitions to the Metropolitan Museum, announced at the June Press View, are eight examples of the work of Hubert Robert, loaned by Mr. J. Pierpont Morgan; John W. Alexander's painting, "The Ring," presented to the Museum by Mrs. Mary Hearn Greims, in memory of her brother, Arthur Hoppock Hearn, an example of the late Frank D. Millet; "An Old-Time Melody," a gift from Mrs. Clarkson Cowles, in memory of Mr. Arthur Hearn, and "Frank D. Millet's Studio," by Gedney Bunce, presented by the artist. "The Night Mission," by Jerome Myers and "The Rocket," by Leon Dabo, have been purchased by the Museum; "The Life of St. Godelieve," by a Flemish artist of the fifteenth century, and "Portrait of a Man," by the "master of the Holzhausen portraits," sixteenth century, were also acquired by the Museum; also a "Pieta," by Moretto Da Brescia.

Other accessions are six bronze medallions, portraits of Tennyson, Carlyle, Longfellow, Traskeray, Dickens and Hawthorne, by Goddard, presented by the sculptor, a stucco relief of a Madonna and child after Antonio Rossellino, of the fifteenth century, a gift from Mr. Thomas F. Ryan, a collection of arms and armor, and two gauntlets, of English design, late sixteenth century—a gift from Mr. Clarence Mackay.

Bronze relief portraits of Robert Louis Stevenson, Gen. William T. Sherman, Admiral David Farragut and Bastien Lepage, by Augustus Saint Gaudens, are gifts by subscription.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

SPECIAL ANNOUNCEMENT.

SUMMER ISSUES

With this issue the American Art
News will, as usual, during the
Summer, appear MONTHLY until
Saturday, October 12, when the
weekly issues will be resumed.

The regular Summer MONTHLY
issues will be published on Saturdays,
June 15, July 13, August 17 and
September 14.

LENOX LIBRARY REMOVAL.

As we go to press with our first
monthly Summer issue—that for June
15—the question of the removal, or
rather the taking down and rebuilding
of the Lenox Library building at Fifth
Ave. and 70 St., of which work Mr.
Henry C. Frick, its owner, generously
offers to pay the cost, presenting at the
same time, the building to the city—to
the site of the old and unsightly arsenal
just inside Central Park at East 64 St.,
which it is planned to raze, is still under
discussion.

Park Commissioner Stover remains
an enthusiastic endorser of the sug-
gestion, which is also approved by the
Municipal Art Commission, and warm-
ly commended, as far as can be ascer-
tained, by art lovers, artists, and the
public in general—but which is strenu-
ously opposed by Mr. W. B. Van Ingen,

an artist who has presumably seized the
opportunity to secure a large amount
of good and free advertising for him-
self, and, of course, and as was to have
been expected, by the *N. Y. Times*,
which killed the National Academy's
well-conceived plan to erect needed
galleries on the site of the said arsenal.

Meanwhile the Metropolitan Mu-
seum plans further extension of its
already large buildings, which occupy a
great area in the park, and the fact that
the Lenox Library, removed and re-
built, and the removal and rebuild-
ing of which would be without cost to
the city, would replace an old, almost
useless, and unsightly structure, with a
handsome and artistic one, appropriate
to its surroundings, and which would
not take one foot more of Park space—
is seemingly considered of no conse-
quence.

The inconsistency of self-advertisers
and would-be park preservers, passes
understanding.

ART AUCTION PRICES ABROAD.

The prices obtained at the recent
Dollfus, Carcano, and especially the
Doucet art auctions in Paris, have
astonished even the "experts," both
here and abroad, have established new
records, particularly for oils, pastels,
watercolors and drawings of the early
French school, and have turned the
tide of extreme prices for art works
from America to Europe.

We give elsewhere a list of the works
which brought the higher figures at the
Carcano, Demachy and Doucet sales,
and the comments of French writers
and "experts," as also of American
dealers and art lovers, on the same. It
will be noted that all these agree on the
remarkable soaring of art prices, and
that this is due to no "tulip" mania, but
to the realization by collectors that the
output of genuine old art works dimin-
ishes and does not increase, while the
competition of long pursued collectors
for these treasures grows every day.

The unique price given for a pastel
portrait by the old French painter,
Quentin La Tour, as also the high fig-
ure paid by Knoedler & Co. for the
dramatic modern figure work "Sa-
lome," by Henri Regnault, and by
Duveen Bros. for a Houdon bust, are
explainable, because all are unique
works, and were wanted, the first two
at least, by the French and American
multi-millionaires, Baron de Rothschild
and Henry C. Frick. "There's the
reason."

Mr. T. J. Blakeslee of New York,
calls the prices at the Doucet sale
"ridiculous," but we will wager that he
will obtain here next season compara-
tively as high figures, showing com-
paratively as great a rise in values, for
the fine examples of the early English
masters, which he secured, directly and
through other dealers, at the recent
Charles Wertheimer sale in London.

GREATEST OF ART SALES.

The total of the four days Doucet
sale—\$3,054,581, including the commis-
sion of ten per cent., makes it rank as

the world's greatest art auction. The
three sales of the Demidoff (San Don-
ato) collections, 1868-'70-'80, totalled
\$2,607,891; the Yerkes sale in New
York, 1910, totalled \$2,207,866; the
Lelong sale in Paris, 1902-'03, totalled
\$1,891,579, and the Spitzerin, Paris,
1893, \$1,824,756. For the Charles Sed-
elmeyer collection in 1907 in Paris,
\$1,128,872 was obtained, and for the
Mary Jane Morgan collections in New
York in 1886, \$1,205,153. The Secretan
collections sold in Paris and London,
1889, brought a total of \$1,400,390.

That M. Doucet, a modern Parisian
dressmaker, should have been able
within the past ten years, to assemble
a collection of pictures and art works
which brought the highest figure in the
world's history of art auctions, and
himself a profit of some \$2,000,000, is
not only a compliment to his sagacity,
and the clever advertising and manage-
ment of the sale by the auctioneers,
MM. Lair-Dubreuil and Baudoin,
but is conclusive evidence of the phe-
nomenal rise in the value of the best
art works, since collectors have become
convinced of their growing scarcity,
with resultant keen desire of posses-
sion.

A GREAT REMBRANDT.

(Continued from page 1)

Picart, was published in 1754. The pic-
ture was exhibited in Amsterdam in
1898.

Not only has the work received the
endorsement, as above stated, of Doctors
Bode, De Groot and Valentiner, but it is
described in Smith's Catalog Raisonné,
Dutuit's Work on Rembrandt, C. Ves-
mar's "Rembrandt—His Life," Dr. Wau-
gen's "Art Treasures in Great Britain"
and Dr. Bode's "History of Dutch Paint-
ers."

But experts aside, the picture tells its
own story and carries its own hallmarks
of veracity. Who else than Rembrandt
could have so presented the noble dig-
nity, pity and serenity of expression of
the Saviour, who else could have so power-
fully portrayed the stern implacable
Pharisees, condemning the guilty
woman, and who else could so
truthfully have depicted the shame-
faced woman herself, cowering be-
fore her accusers, or the cruel curi-
ous onlookers? And apart from
the strength and truthfulness of charac-
ter expression, no other painter, even of
his time, could have given that marvelous
richness of color, those deep golden
browns and that chiascuro, the chief
characteristics of the Master.

Not only Mr. Walker, but the art world
of America, is to be congratulated on the
securing of this really great work. The
picture was brought to New York last
winter by Dr. Paul Mersch, son-in-law
of Mr. Charles Sedelmeyer, its owner,
and was sold through the galleries of Mr.
Edward Brandus.

UNIQUE BOOK LOST.

The fact that Mr. Harry E. Widener
had the second edition (1598) of
Bacon's Essays with him on the
Titanic, has been confirmed by Mr.
Quaritch, the London dealer, who says:
"When young Widener came to say
good-bye he laughingly took from his
pocket the small Huth Bacon's Essays,
which he had carried since the sale, and
said to me, 'If I am shipwrecked you
will know that this will be on me.' It
is now at the bottom of the sea."

HERE AND THERE.

Mr. Henry C. Frick has had plans
drawn by Carrère & Hastings for a resi-
dence on Fifth Ave. on the site of the
Lenox Library. Mr. Frick is taking
great interest in the picture gallery,
which will be the principal feature and
which will be one of the largest private
galleries in the country.

A bust of Peter Moran, painter and
etcher, has been unveiled at the Phila-
delphia Art Club, of which Mr. Moran
was one of the founders. The bust is
the work of Beatrice Fenton, and was
presented to the club by Mr. John H.
McFadden.

The John Herron Institute has
bought Frank Townsend Hutchins's "A
Winter Morning," the fourth purchase
the Institute has made from the funds of
the Julius F. Pratt Bequest.

The National Sculpture Society has
published a handsome volume: "An ap-
preciation of the life and work of the
late John Q. A. Ward." This work con-
tains a biography and a sympathetic de-
scription and appreciation of Mr. Ward's
life work, by Adeline Adams, wife of
Herbert Adams.

Rodin's "La Danaide" has been bought
by the Brooklyn Institute with money
from the Ella C. Woodward Memorial
Fund, and has been placed on view in
the Museum.

Mr. Samuel P. Avery has presented
six pieces of cloisonné, which he bought
at the Squire's sale, to the Brooklyn In-
stitute. This latest gift makes the Avery
collection of Chinese enamels number
nearly one hundred and fifty pieces.

Edwin B. Child showed his recently
completed portrait of Professor Henry
Phelps Johnston in his studio, 39 West
67 St., June 4-5.

Edwin H. Blashfield was appointed
June 11 by President Taft to fill the
vacancy on the National Commission
of Fine Arts caused by the death of
F. D. Millet.

NEW PREST FOR FEDERATION.

Mr. Robert W. DeForest, having de-
clined the Presidency of the American
Federation of Arts, to which he was
elected at the annual convention of the
Federation in Washington last month,
the directors met at the Fine Arts build-
ing to choose a president June 3. Mr.
E. H. Blashfield was elected acting
president pro-tem. The election of a
secretary to fill the place left vacant by
the death of Francis D. Millet was
postponed, and the Federation's affairs
will be conducted, for a time at least,
by the directors and the assistant sec-
retary, Miss Mechlin.

A committee of the National Sculp-
ture Society has been appointed to con-
fer with similar committees of the
Metropolitan Museum and Brooklyn
Institute on the question of the trans-
ference of the annual convention of the
Federation from Washington to New
York, with the holding of the three
days' usual sessions at the Metropoli-
tan Museum, Natural History Museum
and Brooklyn Institute, respectively.
It is thought that this will revive in-
terest in the Federation and bring it
new blood and life. It is not improb-
able that the offices of the Federation
may be removed from Washington to
New York.

FOR MILLET FUND.

The following contributions for the
Millet Memorial Fund have been re-
ceived.
Dikran G. Kelekian . . . \$50.00
Adelaide Johnson, Rome, Italy . . 1.00

LONDON LETTER.

London, June 5, 1912.

The lover of good water-colors will find much to please in the choice little exhibition in the galleries of Messrs. A. W. Wilde, 89 Mount Street, W. Some excellent examples of the art of Birket Foster, Sir John Gilbert and W. L. Leitch are on view there, together with some pleasing specimens of the work of T. M. Richardson and W. W. Gosling, whose landscape, "Near Hadleigh, Suffolk," has unusual merit. The pictures are, for the most part, by early and deceased British artists, and the opportunity of renewing one's knowledge of their paintings is in many cases most acceptable.

Messrs. Graves of Pall Mall, S. W., are likewise holding an important exhibition of water-colors, in this instance the work being that of latter-day artists, who are represented in considerable variety. Some characteristic examples by Nelson Dawson and Claude Hayes hang side by side with drawings by W. E. Lockhart and E. M. Wimperis. T. M. Richardson's "Mountain Torrent" is satisfying in tone and agreeable in atmosphere, and Robert Fowler's "Delilah," although an early work, is extraordinarily forceful and impressive. A strong appeal is made to those of a sporting turn of mind by the sketches of Charles Whymper, who shows real appreciation of his subject. It is seldom that drawings of this kind are so acceptable in their general manner.

One always visits the galleries of W. B. Paterson at 5 Old Bond Street with the pleasant conviction that one will only be called upon, no matter what the nature of the exhibition, to view the finest work of its kind. In the case of the present loan collection of watercolor drawings by J. Crawhall, one is not disappointed. Nine happy owners have lent their specimens of the work of this brilliant artist. These range from examples executed some twenty-five years ago to others painted recently. But of whatever period the drawing may be, the draughtsmanship is, without exception, masterly. It is extremely instructive to watch the art of Japan, filtered, as it were, through the English temperament, and to view the Japanese method applied to English subjects. Some of the animal studies are a sheer delight, one of a rabbit, for instance, being particularly arresting in its fidelity and beauty. Horses, birds, lambs and cattle are all painted with that swiftness of expression which we have grown to believe essentially Japanese in character; Mr. Crawhall has in fact culled from the East all the virtue of the eastern style, and impregnated it with a distinction entirely his own. This is an exhibition not to be missed.

It may be deduced from the three foregoing notices that there is at present a keen revival of interest in good watercolor work here. This is not only attested by the preponderance of watercolor exhibitions, but also by the prices given at the salesrooms for fine examples. We are likely before long to see some remarkable developments in this direction.

Some interesting work by the modern Italian school is now on view at the "White City" Exhibition, where three rooms are devoted to the Milanese artist, Gaetano Previati, who has been dubbed "the Italian Millet." His subjects are invariably derived from Biblical lore and these are treated in a manner to appeal to the simple and unsophisticated peasant mind. He is a follower of the "Divisionist" School, his aim being to act on the naturally restricted scope of the human retina by means of a series of nicely calculated parallel strokes. His canvases are, for the most part, of great size and are impressionistic to an almost startling degree. He is the painter of

the people just as the primitives were, and there is a force of emotion behind his work which compels admiration for its evident sincerity. All is direct, simple and devout. By the side of this overpowering personality, it is difficult to do justice to the other Italian exhibitors, to Tominetti, Barabino and Ramponi. It is not too much to say that Previati is bringing a new spirit into modern art.

Boldini in National Gallery.

A heated controversy has been raging over the innovation of exhibiting modern work on the screens in the National Gallery, Boldini's portrait of Lady Colin Campbell having given rise to the discussion. Sir Philip Burne-Jones detected in the action of the Trustees a supposed tendency towards obtaining sanction to expend the Gallery's funds in the purchase of the work of living artists, and resented that space should be devoted to displaying their pictures. Sir Charles Holroyd, director of the Gallery, quoted several precedents for the display of the Boldini, and further defended the position by explaining that the National Portrait Gallery was debarred by its charter from exhibiting any portrait until the expiration of ten years after the artist's death. There is certainly a danger in the matter of thus exhibiting modern work, but at the same time it is advisable that the Trustees be allowed to exercise their discretion and the instance under discussion is perfectly defensible. It is, however, quite desirable that the question should be thoroughly debated in the press and the publicity given to it is healthy from every point of view.

Some Sale Prices.

At the Lowther Sale at Christie's, Mr. Seligmann paid £1,260 for a lambrequin of old Beauvais tapestry and £682.10 for a fire screen of the same Louis XV period tapestry in a gilt frame. Messrs. Mallett were the purchasers of four Chippendale mahogany chairs for £183, and for £388 Messrs. Partridge bought a pair of Chippendale tripod torches. £204 was given by Messrs. Stoner for a pair of Bow candlesticks and £102 by Messrs. de Penna for a circular Ming bowl. So great was the excitement displayed when the prices given reached a sensational figure, that from time to time the spectators burst into applause. Such demonstrations at Christie's are few and far between.

The sum of £44.10 was recently paid by Mr. Frank Sabin at Sotheby's for three reputed Rembrandt studies, and £156 for twenty pen and bistre drawings by Nicholas Houel. Mr. Mathey acquired for £81 two drawings after Rembrandt. At the same salesrooms Mr. Spero gave £32 for a circular Urbino plate 5½ inches in diameter and formerly the property of the late Dr. Jeaffreson. A majolica dish fetched £28.10.

L. G. S.

Mr. H. C. Frick has loaned his Parma Velasquez to Knoedler & Co., who are exhibiting it, together with the Feverish Rembrandt, "Portrait of a Dutch Merchant."

A subscription has been started by Sir Alma-Tadema, John Singer Sargent, Henry James and others to establish a chair of fine arts in the American Academy in Rome in memory of Francis D. Millet.

James Maclellan & Sons of Glasgow, publishers to the University, have just published an illustrated catalog of the etched work of D. Y. Cameron, with introductory essay and descriptive notes on each plate by Frank Rinder. The work is interesting and valuable as a book of reference.

PARIS LETTER.

Paris, June 5, 1912.

The exhibition at the Jeu de Paume of the works of Ricard and Carpeaux is a great attraction. I prefer the sculptor to the painter. Among the chief statues is the original terra cotta of "La Danse." It is for sale and may eventually go to America. I remarked especially the busts of Napoleon I Mlle Benedetti, Ch. Gounod, the Marquis de La Borde and those of Princesse Mathilde and the Empress Eugenie, in terra cotta. Ricard's best portraits are those of Mme. Charles Roux, the Marquise Landolfo Carcano, M. Arthur Baignières, Mme. de Calonne, Ziem, Georges Petit as child, Charles Fitch, etc.

I have already announced the Bagatelle exhibition, organized by the Société Nationale, "Music and Dance," and I regret to say that it is weak and incomplete. Apart from a fine Hals, a good early Watteau, a fair Van Ostade, a portrait of Gluck by Duplessis, a decent de Troy, a genuine Peters—none of the old masters are good. Among the modern works the Paladilhe by Delaunay is fine, and I can endorse warmly the Monticelli, the "Spanish Ballet" of Manet, the Berlioz by Courbet and a fine Carrière. But why no Degas, no Fantin, no Lautrec worth mention, only three unimportant Renoirs, but four Bonnats, awful as usual, and no Besnard, Chéret or Bakst?

Among the sculptures, the "Genius of the Dance," by Carpeaux, is a masterpiece, but there is no Rodin and no Albert Marque. The drawing section is fair and the curios numerous, but mostly uninteresting.

I must review rapidly some of the too numerous exhibitions I am condemned to visit daily. Edmond Suau at Allard's shows talent, Desbois is a fine sculptor and his show at Hébrard's is good, Pierre Bracquemond exhibits at Tooth's sixty paintings and pastels, and Madeleine and Suzanne Lemaire show their usual flower pieces (they might try something else). The late Gustave Collion was a good colorist and views of the southwestern provinces of France by him are on view at Chaine & Simonson's. There is talk of a general exhibition of his works in a year or two at the Ecole des Beaux-Arts.

Landscapes and flowers by Jules Flandrin are always interesting and Druet's show is well attended.

Edouard Manet's "Bar at the Folies-Bergère" has been sold by Durand-Ruel in Paris to a Berlin collector.

Auction Sales.

The middle season has arrived, the hammer of the auctioneer registers big bids and everyone follows the Hotel Drouot and Georges Petit sales, while private deals are, so to speak, "non-existent."

A mild sensation was caused by the announcement that the sale of La Baronne S. de Gunzburg had been withdrawn. On May 14th the indefatigable Mr. Lair-Dubreuil dispersed, assisted by M. Leman, the antiques from the late M. Mohl's collection, for a total of \$54,037. The collection was mostly composed of wood carvings, including the bust of a woman (Flemish 16th century) and obtained by M. Kélékian for \$8,800; a group of four figures (Burgundy school, fifteenth century), sold to M. Baulin for \$3,200; and a bust of François Borgia (Spanish, sixteenth century), sold to M. Gradt for \$3,100.

Among the furniture there must be mentioned a wood-carved table (Lyons school, sixteenth century), which went to M. Samary for \$1,600, and a wood carved chair, for which M. Seligman gave \$1,520.

General Art News.

It was a great pleasure to everyone to note the election at the Academy des Beaux-Arts of Albert Besnard by 23 votes, to 8 given to the fashionable but weak painter, Marcel Baschet.

The death of Madame Edouard André is the chief topic of conversation in art circles. She was a well-known painter born in 1840, who exhibited for years under the name of Nélie Jacquemard, until she married the millionaire banker, Edouard André. From that time she painted little, but formed one of the most marvelous collections of antiques and pictures one could wish to see. It includes works by Rubens and Van Dyck, Joardens and Rembrandt, Watteau and Fragonard, bronzes, enamels, ivories, Hispano-Moorish faenzas, early pictures, as well as the XVIIIth Century ones, and forms a real museum, which is bequeathed to the Academy with money for its keeping—really a small Wallace collection.

R. R. M. SEE.

One of the rooms in the Luxembourg is devoted to works by American artists only and the following pictures bought by the State will be on exhibition there during the Summer:

Whistler, "Portrait of His Mother," and "The Man With Pipe."
J. S. Sargent, "Carmencita."
Walter Gay, "White and Blue" and two other interior scenes.
Winslow Homer, "A Summer Night."
Elisabeth Nourse, "Closed Shutters."
E. W. Redfield, "A Winter Canal."
J. Humphreys Johnston, a seascape and a portrait of his mother.
Blair Bruce, a seascape.
M. Barthold, "The Two Friends," a boy with a gun and his dog.
Gari Melchers, "Maternity" and a peasant nurse with two children in the open air.
Walter MacEwen, "Sunday in Holland."
Robert Henri, "Snow."
Alexander Harrison, "In Arcady," and "Solitude."
John McLure Hamilton, "Portrait of Gladstone."
Edwin Lord Weeks, "A Persian Cafe."
Lionel Walden, "Cardiff Docks."
H. O. Tanner, "The Raising of Lazarus."
Henry Mosler, "The Return."
William Dannat, "The Woman in Red" and "The Contrabandist."
John W. Alexander, "The Woman in Grey."
Ben Foster, "Lulled by the Murmur of a Brook."
William Horton, "Good Friday in Seville."
John La Farge, cartoon for color of glass for Doane windows, Chicago.
Richard Miller, "The Old Maidens," and a portrait of an old woman.
Frederic Carl Frieseke, "Before the Mirror."
Piekeel's "Morning on the Mediterranean Coast" had to be removed for want of space.

MUNICH.

Charles Henry Meltzer cables to the "N. Y. American" from Munich: "So far as Munich is concerned neither Paris nor London need tremble for her artistic laurels. The new Munich salon or Jahresausstellung contains nothing really new, or very striking. At the private view of the big annual exhibition between two and three thousand works were shown, of which the vast majority were commonplace. One-tenth perhaps revealed unusual talent, while twenty at the most compel high praise.

Franz von Kaulbach, Walter Geffeken and Franz Defregger are this year the most notable exponents of good German art. Kaulbach, who has a whole room to himself, exhibits some admirable portraits faithful to life, albeit lightly idealized. Among them are the charming picture of his wife, an impressive study of the old Prince Regent and some enchanting children portraits. Kaulbach also sends in several charming landscapes not to be taken literally, besides some small but impressive compositions of a classic character.

The eighth consignment of art objects from the J. Pierpont Morgan collection in England has arrived, and is stored in the Metropolitan Museum. This latest shipment includes specimens in gold of XVI and XVII century Italian, French and German workmanship and pendent jewels, rock crystals and a number of the jewels set in gold, from Mr. Morgan's Prince's Gate house in London.

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DEMACHY COLLECTION.

Some \$60,000 more than the "experts" expected was realized at the sale of the art collection of the late M. Demachy, May 24, at the Georges Petit Galleries, and which brought a total of \$224,108. Four narrow Louis XV tapestry panels which "experts" valued at \$16,000, were spiritedly contested for and went finally to Seligmann & Co. for \$36,520. The same buyers paid \$3,322 for an Italian 16th century mirror, and \$2,420 for a pair of 18th century silver candelabras. E. M. Hodgkins paid \$5,610 for an antique Chinese porcelain flower stand and \$2,200 for a Louis XV lacquer commode. Mr. Stettiner paid \$6,710 for a gilded bronze clock ornamented with two statuettes; \$7,172 for two 18th century Flemish tapestries and \$11,088 for four canvases attributed to Boucher. Hubert Robert's "The Cascade" and "The Canal" went to Mr. Beeche for \$11,000 and \$9,600 respectively.

EUROPEAN AUCTION SALES.

PARIS.

Jacques Doucet Collection.

The dispersal on June 5-8 at the Georges Petit galleries of the celebrated collections formed by M. Jacques Doucet—the fashionable Paris dress-maker—must go down in art history as the most exciting sale ever witnessed in an auction room. Hours before the doors of the salesrooms were opened, the street outside and the neighboring streets as well, were crowded with smart carriages and automobiles bearing enthusiasts to the sale. Many who thought themselves too early, found they had arrived too late, with the galleries crowded to their capacity and the doors closed. There is little doubt that the best pieces of the sale secured by dealers are intended for American galleries. The result of the sale is a marked revival of the early French school, as the collections were almost exclusively of this school and period.

The sale closed with a grand total of \$3,054,581, an unprecedented amount for a four-day art auction and deserved congratulations were extended to the auctioneers, Messrs F. Lair-Dubreuil and Henri Baudoin.

The sensation of the first day, which was given up to pastels and drawings, etc., was the record price—\$132,000, with the 10% commission—paid for a pastel of "Duval de l'Epinoy" by Quentin La Tour, by Baron Henri de Rothschild.

Other pictures sold which brought record or near record prices, with the 10% commission added, were as follows:

Portrait "La Musicienne," Baron W. de Gunzburg	17,600
Boucher "Love Supported by the Graces"	6,400
Baudouin's "Interrupted Reading"	20,900
Perronneau "Comte de Bastard," M. Guiraud	25,542
La Tour "Duval de l'Epinoy," Baron Henri de Rothschild	132,000
Perronneau "Abraham Van Robais," The Louvre	19,140
Perronneau "Young Woman with a Bouquet," Mme. v. Vernon	16,500
Perronneau "A Child," M. Hoentschel	16,940
Fragonard "The Courtesan"	15,622
Fragonard "The Happy Family"	11,225
Fragonard "The Beggar's Dream"	15,620

Second Session.

An interesting event of the second day's sale was the sale of a catalog of the auction for \$300 to an "expert." The limited edition of the catalogs, which cost \$30,000, is now exhausted.

Following were the best prices paid:

Sculptures.

Houdon "Bust of Mlle. Sabine Houdon," Duveen Bros.	\$9,000
Houdon "Claudine Houdon," Mr. Paulme	14,520
Clodion "L'ivresse du Baiser," Baron Henri de Rothschild	45,100
Clodion "Two Young Women Holding Up a Globe," Gimpel & Wildenstein	30,140
Clodion "Two Young Women Carrying a Platter of Fruit"	18,700
Lemoine "Robert of Beauséant"	14,740
Lemoine "Marshal Saxe"	14,960
Clodion "Intoxication of Wine," Duveen Bros.	24,200

Paintings.

Vigée Le Brun "Mme. Grant" (Princess Talleyrand), Knoedler & Co.	\$8,000
Fragonard "Sacrifice to the Minotaur," Mme. v. Vernon	79,200
Chardin "Les Bouteilles de Savon," M. Guiraud	66,110
Chardin "Le Faiseur de Chateau de Cartes," Gimpel & Wildenstein	41,800
Lawrence "Portrait of a Girl," Jules Feral	44,000
Goya "Duchesse d'Albe," Seligmann & Co.	25,520
Fragonard "Dream of a Beggar," E. M. Hodgkins	27,500
Fragonard "Mlle. Marie Riggieri," Baron W. de Gunzburg	33,440
Boucher "Road to Market," M. Stettiner	17,600
Chardin "Refreshments," Gimpel & Wildenstein	13,420
Hubert Robert "The Park of St. Cloud," M. Stettiner	23,650
Hubert Robert "Burning of Theatre de l'Opera, 1781," Carnavalet Museum	11,550
Hubert Robert "Antique Ruins"	12,320

Third Session.

The day was given up to the sale of porcelains and furniture. After spirited bidding Hamburger Frères paid \$11,402 for two Foo dogs, ancient Oriental porcelain.

Other prices were as follows:

Pair ancient Chinese porcelain Foo dogs, M. Stettiner	\$5,720
Kang-Hi vase, ovoid form, Mrs. Potter Palmer	220
Pair Kien-Lung pheasants, M. Stettiner	5,324
Pair Kang-Hi vases, Mlle. Delavigne	22,000
Pair antique French porcelain vases, J. and S. Goldsmidt	9,020
Pair vases, antique Chinese celadon, M. Paul Roux	11,220
Louis XV alcove settee, Seligmann & Co.	12,430
Louis XV Michael arm-chair, M. Dreyfus	7,370
Louis XVI settee, Comte Louis de Grammont	7,920

Fourth Session.

The bidding at the last day's sale was as keen as on the previous days. The day was devoted to the sale of the antique furni-

ture. There was a bidding duel between Mr. Jacques Seligmann and Mr. Wildenstein for a Louis XVI drawing room suite of a settee, two easy chairs, eight arm-chairs and eight chairs covered with Beauvais tapestry, the wood ornamented with rows of pearls and foliage. The suite finally went to Mr. Wildenstein for his bid of \$77,000. Mr. Doucet paid \$4,800 in 1888 for the suite.

Other good prices obtained follow:

Four Louis XV arm-chairs, with Gobelin tapestry, Mlle. Marie Allez	\$8,600
Beauvais tapestry, after Boucher's "The Chase," M. Guiraud	30,382
Louis XVI desk, made by Roentgen, Mr. Wildenstein	19,800
Large bureau table (Regency Period), M. Hamburger	17,620
Louis XV desk in colored wood marqueterie, signed "B. V. R. D." E. M. Hodgkins	16,302
Louis XVI reading desk, colored wood marqueterie, made by Carlin, Seligmann & Co.	13,310
Louis XVI perfume burner, signed "Godille F." Comte De Grammont	17,600

Carcano Collection.

The celebrated collection of the Marquis Landolfo Carcano was sold at the Hotel Drouot, May 30, 31 and June 1, for a total of \$788,806. The sale attracted a large audience. There was great excitement the first day when Regnault's "Salome," which it had been hoped might be purchased for the Louvre by public subscription, was knocked down to Knoedler & Co. for \$105,600. The Louvre agents dropped out of the bidding after \$79,000 was reached. Mr. Roland Knoedler announced, after the sale, that he would give to the Louvre a two months' option on the work at the same price, without any commissions. Whether or not the attempt to regain by public subscription the "Salome" will meet with success is a matter open to question. Many refer to England's past experience in raising popular subscriptions for pictures.

M. Arthur Meyer, manager of "Le Gaulois," who, with Baron Henri Rothschild and the Society of the Friends of the Louvre, is attempting to raise the amount asked in the option given to the Louvre by Mr. Knoedler, in an open letter praised Mr. Knoedler for his "reticence in his bidding" and blamed the unpatriotic Frenchmen.

Mr. Knoedler made the following statement regarding the canvas: "Before the sale, I wrote that I should only enter bidding after the Louvre had fallen out, and I sent \$1,000 as my personal subscription toward keeping the picture in Paris. I attended the sale and only began to bid after M. Le Prieur had stopped, being already resolved that if I should become the owner, I would give the Louvre the chance of buying 'Salome' from me at the same price I had paid, and I have since made this offer to hold good for two months."

"Furthermore, as it has been suggested, something might be made toward a fund for securing the picture by exhibiting it. I have signified my willingness to place it at the disposal of any committee formed for this object."

Following is a list of the pictures sold, artists' names, price paid and buyers' names when obtainable:

Henri Renault "Salome," Knoedler & Co.	\$105,600
Rousseau "L'Allee des Chataigniers," The Louvre	59,400
Fortuny "Le Mariage Espagnol," Comte de Pradere	48,400
Fortuny "Portrait of Goya"—copy of the portrait in the Madrid Museum—Schoeller	4,180
Fortuny "Maria-Luisa and Her Two Children"—a copy of Goya's canvas in the Madrid Museum—Comte de Pradere	1,720
Corot "La Solitude," Knoedler & Co.	77,000
Corot "Le Lac, Effet du Matin," Knoedler & Co.	24,620
Brozik "Presentation de Petrarque et de Laure a l'empereur Charles IV a la Cour du Pape, a Avignon," E. Fischhof	1,760
Bouguereau "La Soeur Ainee," Boussod-Valadon & Co.	2,222
Hebert "La Vierge au Baiser," Renard	5,060
Mazzo "Le Petit Musicien," Renard	4,620
Courbet "La Vague," Knoedler & Co.	4,180
Delacroix "The Assassination of Bishop of Liege," Tauber	45,122
Delacroix "The Riding Lesson," Tauber	30,822
Delacroix "Interieur d'une cour, au Maroc," Durand-Ruel	18,920
Dupre "La Mare dans la Clairiere," Knoedler & Co.	19,800
Decamps "Les Murs d'une Ville," Tauber	5,082
Decamps "La Chasse a Courre," Durand-Ruel	1,562
Diaz "Les Confidences de l'Amour," Tauber	5,170
Diaz "Solitude," Tauber	2,860
Bonnat "Mezzo Bajocco, Eccellenza," Feral	4,510
Bonnat "Pasqua Maria," Durand-Ruel	2,596
Baudry "Diane Frappant l'Amour," Schoeller	3,520
Leibl "Wife of the Architect Gedon," Heinemann Gallery	26,800
Fromentin "The Arab Camp," Mlle. de la Vigne	14,960
Fromentin "Arab Women Bathing," Boussod-Valadon & Co.	2,222
Fromentin "The Tower," Knoedler & Co.	1,606
Rousseau "Le Col de la Faucille," Knoedler & Co.	14,850
Meissonier "Le Fumeur Noir," Georges Petit	8,036
Meissonier "Le Liseur Rose," Arnold & Tripp	5,170
Meissonier "En Vedette," Tauber	6,050
Rembrandt "Portrait of His Sister," Durand-Ruel	80,300
Veronese "Portrait of Bella Nani," Feral	36,100
Rubens "Christ Mourned by the Holy Women," Kleinberger	10,340
Greuze "The Two Sisters," Bousquet	9,020
Keyser "Franz van Limborch," Frederick Muller	18,370

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Keyser "Franz van Limborch," Kleinberger	17,640
S. Ruysdael "Quay by Canal," Feral	5,522
Cuyp "Cain," Feral	2,800
Mieris "Portrait of a Magistrate," and "Portrait of a Lady," E. Fischhof	3,342
Raoux "The Pagan Marriage," Stettiner	2,200
Dutch School—xv century—triptych, Seligmann & Co.	5,500

The third and last day's sale included the art objects and antique furniture. The chief items were: A Louis XV gilded bronze clock ornamented with a figure of a dog in German porcelain brought \$6,864; a drawing room suite of the Empire period, carved and gilded, brought \$2,800. This at one time belonged to the Borghese family. A Chinese green jade figure of a Buffalo at rest brought \$1,200.

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DOUCET SALE DISCUSSED.

The Paris edition of the *N. Y. Herald* says:

Now that the smoke has cleared, the Paris press is taking stock in the Doucet sale and moralizing upon it in general. The comments are tinged with irony. More or less openly it is hinted that the collectors who participated actively in the salesroom tournament were "playing for the gallery."

M. Georges Montorgueil, for example, says in the *Eclair*:

"The public is still dazed. The bidding was as sensational as a prize fight. Perhaps a stray glance may have been given at the pictures, but that is by no means certain. The most interesting feature of a picture that fetches close upon a million francs is the man who buys it. His name is coupled with it and even eclipses that of the painter. Sincere love of art has no part in this bidding mania. It arises from snobbery."

M. Nozière in the *Temps* expresses analogous views and is skeptical as regards the artistic spirit said to animate the collectors.

"I cannot bring myself to believe," he says, "that there are in this twentieth century so many people who love paintings and statuary so passionately. It has been made clear that the apparently ruinous outlay on works of art is often a most lucrative form of investment." Mr. Nozière also expressed regret that the millions spent for ancient art were not expended on modern art. He suggests that all sales of antiques be taxed, the proceeds of the tax to form a fund for artists in distress.

BLAKESLEE ON DOUCET SALE.

A special cable to the *N. Y. Herald* from London says:

Mr. Theron J. Blakeslee, in an interview, referring to the Doucet sale and especially of the pastel portrait by Quentin de La Tour for \$132,000, as against \$1,040 when it was sold nine years ago, said:

"This shows that the very wealthy have so turned their attention to fine pictures that prices have been pushed to an utterly unreasonable limit. I regret to see this, because it tends to confine these pictures to a restricted circle. Those who have a taste for old masters are discouraged when they see the fortunes paid for them."

"It is not necessary to pay such enormous sums. If one has a good eye and a fair knowledge of pictures it is easy enough to collect good ones without disbursing fabulous sums. The prices paid in Paris this week have been ridiculous. I have been with the leaders in the London art world during the last few days, and the general impression seems to be that buyers have simply lost their heads."

"The La Tour pastel was, I believe, sold at some provincial sale in France years ago. It is an extraordinary pastel, but La Tour does not rank with the very best French painters of his period. That is the remarkable thing about this sale which has amazed everybody."

Discussing the resources of art generally, Mr. Blakeslee said:

"England is a veritable storehouse of art. It really is wonderful to consider the pictures owned in England. These splendid works all were brought to England during the time when Spain oppressed The Netherlands. It was the time of Rembrandt, Van Dyck, Rubens, Jan Steen, Terborg, Vermeer, Franz Hals and others, and their works all came to England because it was the only market. The pictures were sold for comparatively nothing, and many are here today."

"This answers persons who ask how it is England possesses so many works of the old Dutch masters. In all parts of England there are magnificent specimens of these painters' work. I know one old Tudor house where there are hundreds of them. The supply is by no means exhausted, and it may be the recent high prices for old pictures will bring more of them into the market."

COMING LAMBROS-DATTARI SALE.

In Salles Nos. 9 and 10 of the Hotel Drouot, there will be sold, Monday, Tuesday and Wednesday afternoons next, June 17-19, by M. Lair-Dubreuil, under the direction of Dr. Jacob Hirsch and M. Arthur Sambon, the remarkable collections of Egyptian, Grecian and Roman antiquities, formed by the late Jean P. Lambros of Athens and M. Giovanni Dattari of Cairo.

The late M. Lambros of Athens was known to all collectors of antiques, as through his hands passed the most beautiful early Grecian art objects, at a period when excavations were frequent in Greece. But there were certain objects which M. Lambros kept jealously hidden for his own enjoyment. He had a special love for Greek enamels, and left at his death some medallions from an incomparable series of Dipylon potteries, contemporary with Homer, to a 5th century Athenian "crater," painted by Brygos, of which the "ex-

perts," Dr. Hirsch and M. Sambon, say: "It is destined to take a very important place in the history of ceramics. In every acceptance of the term it is a choice piece."

But if this vase is supreme in this remarkable collection, it is not alone in rarity. There are two silhouettes of women, graceful and stirring in composition, human and true, as well as simple and profound. The collection also includes a series of Athenian "Leckythos," on a white ground of exquisite workmanship.

The Dattari collection is, if possible, richer in variety than the Lambros, and includes marbles, stone sculptures, glass, faïences, bronzes, jewelry, everything in fact that will appeal to a man of taste and an artist, for M. Dattari was both a savant and an artist.

There are some capital pieces among the bronzes, one, especially rare, a chef d'oeuvre of the Ptolemies, and an equestrian figurine of Alexander the Great. M. Solomon Reinach recently made known this bronze to savants, but the sale will, for the first time, reveal it to the art public. Equally interesting is the bust portrait on a wooden panel of a young woman with marvellous eyes, who across twenty centuries still looks out on the world with coquettish glance. The catalogs of this remarkable sale can be seen at the *Art News* offices, and orders will be executed by cable.

WITH THE DEALERS.

Mr. Felix Wildenstein sailed on La France May 30, for Paris.

Mr. Louis Ralston sailed on the Lusitania for London May 29; after a few days in London Mr. Ralston will go to Paris, and after a sojourn of a few weeks will travel in Germany, and with his son, William Ralston, will probably attend the Olympic Games at Stockholm.

Mr. Allan Tooth sailed for London on the Celtic May 18.

Mr. Stevenson Scott, of Scott & Fowles, sailed for London on the Lusitania May 29.

Mr. Arthur B. Hughes of Moulton & Ricketts, sailed for London on the Baltic, June 6.

Mr. Walter P. Fearon of Cottier & Co., sailed for London on the Mauretania June 11.

Mr. F. G. Caramano of C. & E. Camesa, sailed on Thursday on the Amerika, for Paris.

Mr. Fitzroy Carrington of Keppel & Co., returned from a hurried trip to London and Paris on the Kronprinzessin Cecilie, last week.

Mr. Myron W. Holmes of H. O. Watson & Co., sailed for Europe last week.

Mr. Charles Fowles of Scott & Fowles sailed for London on the Cedric last Thursday.

Mr. H. G. Kelekian will sail for Europe on the Oceanic, June 29. He will go to Constantinople and Persia and expects to return about Oct. 1.

Mr. James P. Silo and son sail on the Olympic for Paris today. They will attend the Olympic games at Stockholm.

Mr. J. H. Strauss, accompanied by Mrs. Strauss, will sail for Paris on La Provence, June 27.

Mr. Albert K. Schneider of the Ralston Gallery, accompanied by Mrs. Schneider will sail on the Vaterland, July 6 for Europe. He will return about Sept. 17.

PHILADELPHIA AUCTION SALE.

At the Philadelphia Art Galleries on Wednesday, Thursday and Friday of this week the art drawings and furnishings of the late Howard Pyle of Wilmington, Del., were sold by order of Mrs. Anne P. Pyle, executrix, under the supervision of Mr. James Curran. In the collection were antique furniture, historical china, old prints and paintings which included a Washington by Edwin and an oil by Thomas Sully.

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